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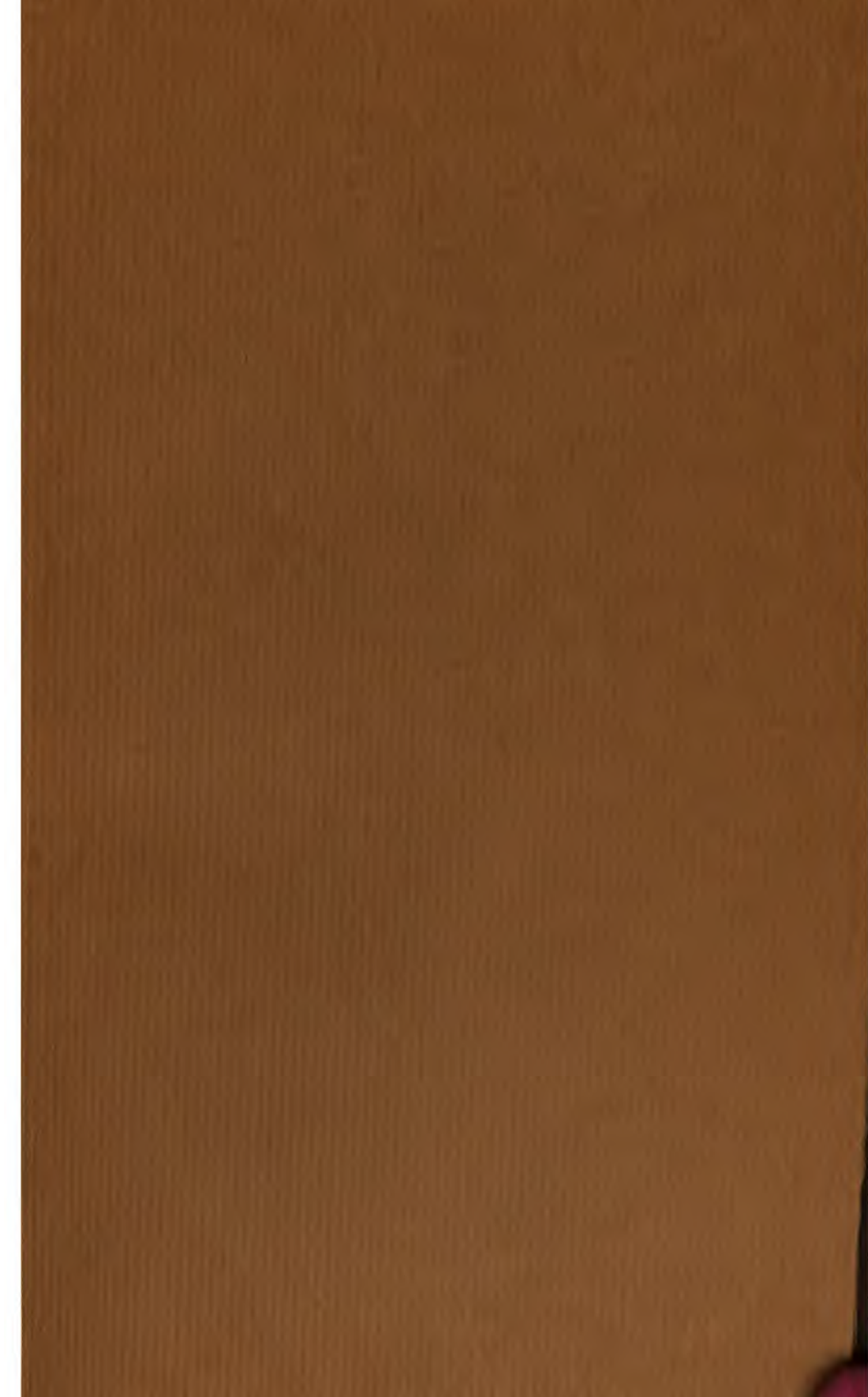
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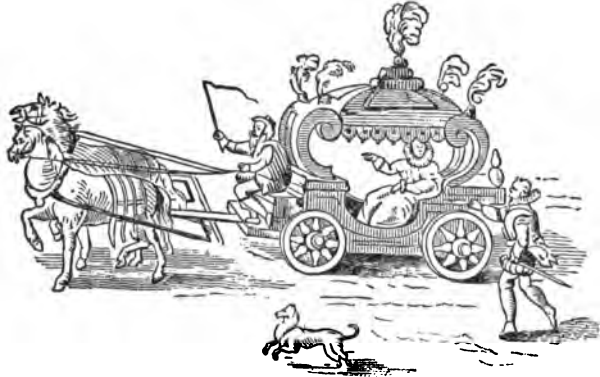
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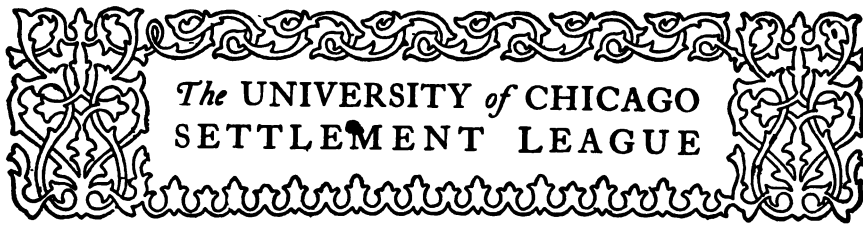
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*Fonson, returning from a merry meeting of Shades at the Mermaid,
meets his Stage-Keeper.*

Fonson.—I dranke of our full Mermayd wine last night
And flow'd with poesie. But now, *ow!* what
A head! E'en Shades must shun the flowing bowl—
Though a spirit sure to spirits should be drawn!

Stage-Keeper.—Drinke water, master, only there is health.

Fonson.—Fie! thin potations? besides, 'tis dangerous!

Stage-Keeper.—But now the case is alter'd. In Hydrox lies
Your help. Drink Hydrox. All the world it drinks.

Fonson.—And so must I. [*Drinks*] See how it sparkles! And I
Do feel myself new rapt with holy fire:
O pour but Hydrox in the cup
And I'll not ask for wine!

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BEN JONSON
Picture by Gerard Homthorst

JONSON AND HIS WORK.

Jonson was born in London in 1573 and was educated under the direction of Wm. Camden. He does not appear to have attended the University, but became by private study one of the most learned men of his time, so depriving the Baconian-Shakespeare advocates of one of their best arguments. He worked as a bricklayer, the trade of his stepfather, until he became a soldier in the Low Countries, and then returned to London, where he married and became connected with the theater.

How long he worked before *Every Man in His Humor* made him famous we do not know, but that play was given early in the fall of 1598 with immense success by the company of which Shakspeare was a member. At the end of September of the same year

Scene: The House Boat on the Styx.

(The Shades of Cardinal Richelieu and Ben Jonson are discovered in the smoking room.)

Jonson.—Know'st thou, my lord, these bustling burghers by the lake turn them from their swine-slaughter and money-grubbing for a night to put a play of mine upon the boards?

Richelieu.—'Tis little change of occupation, methinks.

Jonson.—Od's wounds! Thou art bitten deep with envy of my fame.

Richelieu.—Fame forsooth! What profit for knavish school boys to bawl some hundred lines of ranting stuff? Fame, sirrah! I'd have thee know what fame is. My name's immortal. Wouldst quaff the choicest brew of coffee-berry, then must thou swallow *Richelieu*. Wouldst puff thy bread with leaven, then must thou seek the magic powder, *Richelieu*. An thou wouldst procure potted meats and preserves the very best, then must thou invoke the name of *Richelieu*.

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As long as men shall coffee brew,
As long as women folk are wise,
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Jonson became involved in a duel, killed his opponent and was nearly executed for it, only escaping by "benefit of clergy." From this time on he was one of the most prominent dramatists of his time and a friend of its greatest personages. In 1599 or 1600 began his literary quarrels with Marston and Dekker—in which the weapons used were satiric dramas in which the dramatists represented each other in ludicrous and humiliating characters. It is possible that the "Case Is Altered" with Onion and Juniper belongs to this series of plays.

In 1603 Jonson began to write for the entertainment of the court, and in the compositions of his fanciful masques, full of delicate poetry and classical allusions, this master of satire and of comedy displayed an entirely different but equal power. From 1603-1616 was Jonson's period of greatest success; in it all his greatest works—*The Silent Woman*, *Volpone*, *Alchemist*, *Sejanus*, *Catiline*—were produced; he was the "constant guest of the great and the king of good fellows." In this period the former quarrel with Marston was brought to an end, and except for a little trouble over "Eastward Ho" all was smooth sailing. In 1613 he had traveled to France as governor of Raleigh's son, and again in 1618 he went on a pedestrian tour to Scotland, in which journey occurred the "conversations" with Drummond. In 1619 Oxford gave him a degree. Before 1623 his library was burned; but aside from these two events he seems to have spent most of his time till 1625 without interruption in visiting his friends among the nobility and in an absolute withdrawal from composition for the public stage.

In 1626 he became ill, in 1629 his play "The New Inn" met with an absolute failure; and in 1630 the masque at court failed also. Jonson and Inigo Jones (who planned the elaborate scenery for the masques) could not agree, and so Jonson lost the chance of writing for the court. In comparative poverty and unpopularity his life came to a close Aug. 6, 1637, though before the end he again had the favor of the court and the homage of a new school of authors, "The Tribe of Ben." On his tombstone in Westminster Abbey is inscribed "O rare Ben Jonson."

So much in outline of the life of the big, burly man "with mountainous belly and ungracious gait," as he himself says. But to know these few dates is not to know him as he really was—combative always, confident that he was right, a masterful man; probably as Drummond says, "a great lover and praiser of himself"; passionately kind and angry; careless either to gain or keep; a good friend and a good enemy; hitting hard, but not cherishing a

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grudge; no respecter of persons—"he never esteemed of a man for the name of a Lord"; loving most to be styled "Honest"; not letting his affection blind his judgment; candid in his criticism and his friendship, as his remarks on Shakspeare show; and adding to it all a quality of goodfellowship and heartiness that made all his contemporaries his friends, whose egotism did not prevent them from overlooking each his own. It is this last quality which most distinguishes him from the later Johnson. To say Sam Johnson is as incongruous as to say Dr. Benjamin Jonson, though in scholarship and attainments the latter quite as much deserves the title. Indeed, he was a man who we would have honored, admired, loved and got angry at, if we could have known him, much as did his contemporaries. Though we cannot know him we can approach him through his work. The following quotations are selected as best illustrating his life and character.

G. F. R.

[From Drummond's Conversations with Jonson.]

JONSON ON HIS OWN LIFE, EDUCATION, BIRTH, ACTIONS.

His grandfather came from Carlisle and, he thought, from Anandale to it; he served King Henry the Eighth, and was a gentleman. His father lost all his estate under Queen Mary, having been cast in prison and forfeited; at last turned minister; so he was a minister's son. He himself was posthumous born, a month after his father's decease; brought up poorly, put to school by a friend (his master Camden); after taken from it, and put to one other craft (I think was to be a wright or bricklayer), which he could not endure; then went to the low countries; but returning soon, he betook himself to his wonted studies. In his service in the low countries he had, in the face of both the camps, killed an enemy and taken *opima spolia* from him, and since his coming to England, being appealed to the fields, he had killed his adversary, which had hurt him in the arm, and whose sword was ten inches longer than his; for the which he was imprisoned, and almost at the gallows. Then took he his religion by trust of a priest who visited him in prison. Thereafter he was twelve years a Papist.

He was Master of Arts in both the Universities, by their favor, not his study.

He married a wife who was a shrew, yet honest; five years he had not bedded with her, but remained with my Lord Aulbanie.

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In the time of his close imprisonment, under Queen Elizabeth, his judges could get nothing of him to all their demands but Ay and No. They placed two damn'd villains to catch advantage of him with him, but he was advertised by his keeper; of the spies he hath an epigram.

When the king came in England at that time the pest was in London, he being in the country at Sir Robert Cotton's house with old Camden he saw in a vision his eldest son, then a child and at London, appear unto him with the mark of a bloody cross on his forehead, as if it had been cut with a sword, at which amazed he prayed unto God, and in the morning he came to Mr. Camden's chamber to tell him; who persuaded him it was but one apprehension of his fantasy, at which he could not be dejected; in the meantime comes there letters from his wife of the death of that boy in the plague. He appeared to him, he said, of a manly shape, and of that growth that he thinks he shall be at the resurrection.

He was delated by Sir James Murray to the king for writing something against the Scots, in a play "Eastward Ho," and voluntarily imprisoned himself with Chapman and Marston, who had written it amongst them. The report was that they should then have had their ears and noses cut. After their delivery he banqueted all his friends; there was Camden, Selden and others; at the midst of the feast his old mother drank to him, and showed him a paper which she had (if the sentence had taken execution) to have mixed in the prison among his drink, which was full of lustie strong poison, and that she was no churle, she told, she minded first to have drunk of it herself.

He had many quarrels with Marston, beat him and took his pistol from him, wrote his *Poetaster* on him; the beginning of them were, that Marston represented him in the stage.

Sir W. Raleigh sent him governor with his son, anno 1613, to France. This youth being knavishly inclined, among other pastimes, caused him to be drunken, and dead drunk, so that he knew not where he was, thereafter laid him on a car, which he made to be drawn by pioneers through the streets, at every corner showing his governor stretched out, at which sport young Raleigh's mother delighted much, saying his father young was so inclined, though the father abhorred it.

He can set horoscopes, but trusts not in them.

Every first day of the new year he had 20 pounds sent him from the Earl of Pembroke to buy books.

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After he was reconciled with the church, and left off to be a recusant, at his first communion, in token of true reconciliation, he drank out all the full cup of wine.

Being at the end of my Lord Salisbury's table with Inigo Jones, and demanded by my Lord why he was not glad, "My Lord," said he, "you promised I should dine with you, but I do not," for he had none of his meat; he esteemed only that his meat which was of his own dish.

He hath consumed a whole night in lying looking to his great toe, about which he had seen Tartars and Turks, Romans and Carthaginians fight in his imagination.

Northampton was his mortal enemy for beating, on a St. George's day, one of his attenders; he was called before the council for his "Sejanus," and accused both of popery and treason by him.

Sundry times he hath devoured his books, i. e., sold them all for necessity.

He hath a mind to be a churchman, and so he might have favor to make one sermon to the king he careth not what thereafter should befall him, for he would not flatter though he saw death.

HIS OPINIONS.

It were good that the half of the preachers of England were plain ignorants, for that either in their sermons they flatter or strive to show their own eloquence.

That he wrote all his, first in prose, for so his master, Camden, had learned him.

That the half of his Comedies were not in print.

He said to the king his master, M. G. Buchanan, had corrupted his ear when young, and learned him to sing verses when he should have read them.

Of all his plays he never gained two hundred pounds.

He had oft this verse, though he scorned it:

"So long as we may let us enjoy this breath,
For nought doth kill a man so soon as death."

He said to me that I was too good and simple, and that oft a man's modesty made a fool of his wit.

He dissuaded me from poetry, for that she had beggared him, when he might have been a rich lawyer, physician or merchant.

He was better versed, and knew more in Greek and Latin, than all the poets in England, and quintessence their brains.

Of all styles he loved most to be named Honest, and hath of that one hundred letters so naming him.

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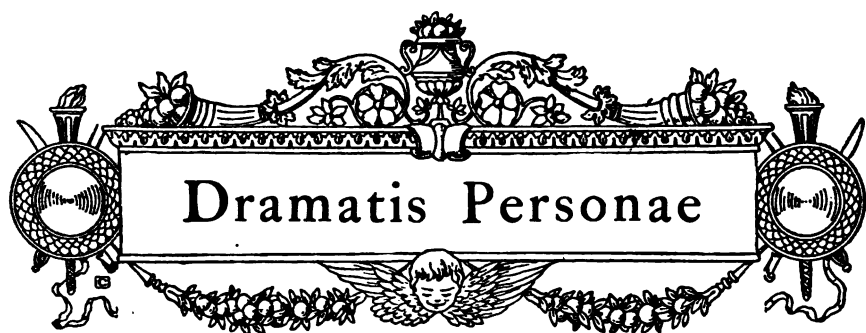
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Pacue, <i>page to Gasper</i>	SHERLOCK B. GASS	
Finio, <i>page to Camillo</i>	ALBERT R. VAIL	
Aurelia {	<i>Daughters to Count Ferneze</i>	HERBERT V. MELLINGER
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SCENE: *Milan.*

The following is a brief

SYNOPSIS OF THE ACTION.

The plot is a complication of *contretemps*, each strand of the story having an outcome in the discomfiture of some character or some change of fortune by which *the Case is Altered*.

ACT I.

Scene 1: The humors of Onion and Juniper, who are called to assist in serving at Count Ferneze's. Antonio Balladino, the pageant poet (covert satire on Anthony Munday, a contemporary poetaster). Valentine heralds the return of his master, Francisco Colonna, from his travels, and learns that the household is in mourning for the recent death of the Lady Ferneze.

Scene 2: The humors of Juniper and Valentine. The wonders of travel.

Scene 3: Further conference of the servants. Introduction of Christophero the steward. Lord Paulo is about to accompany Maximilian on the impending expedition against the French.

Scene 4: Lord Paulo, about to depart, entrusts the care and protection of his love, Rachel, to his nearest friend, Angelo.

Scene 5: The irascible Count Ferneze sets the household in an uproar seeking for his son Paulo. Onion in high dudgeon, and cashiered. Juniper intercedes for him. Maximilian, who has taken offense at Onion's conduct, yields his pardon. Leave-taking by Maximilian and Paulo. Wit-combat between Aurelia and Angelo. Maximilian answers to Count Ferneze for Paulo's safety, and hears the story of the loss of the other son, Camillo.

Scene 6: Maximilian goes on before. Paulo parts from Rachel, commending Angelo to her. Jaques appears.

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ACT II.

Scene 1: Soliloquy of Jaques, who tells his history and that of Rachel. Rachel cautioned against housebreakers.

Scene 2: Onion tells Christophero of his love for Rachel and asks his help. Christophero resolves to seek her for himself, with the aid of Count Ferneze.

Scene 3: Aurelia and Phoenixella: the contrast in their characters.

Scene 4: Further wit-combats, Aurelia *vs.* Angelo, Phoenixella *vs.* Francisco.

Scene [5]: Count Ferneze twits Angelo with his flirtations.

Scene [6]: Christophero secures Count Ferneze's furtherance to his suit for Rachel.

Scene [7]: Humors of Juniper, Onion, and the servants. Valentine discourses on the theaters of Utopia (England). Cudgel-play between Onion and Martino in which the former gets his head broken.

ACT III.

Scene 1: Angelo, false to his friend, seeks the love of Rachel.

Scene 2: Christophero entreats Jaques for the hand of Rachel. Alarm of Jaques for his gold.

Scene 3: Count Ferneze himself, finally, comes to cut out his steward and win the hand of Rachel.

Scene 4: A messenger announces to Count Ferneze that his son Paulo has been taken prisoner by the French. This cures him of love. He prepares to ransom Paulo.

Scene 5: Jaques the miser and his gold.

ACT IV.

Scene 1: Return of Maximilian, with his prisoners Chamont and Camillo. As a precaution these have exchanged names; so that Maximilian is deceived as to the identity of each. He retains Camillo (Gasper), supposing him to be the Lord Chamont, as a hostage, and determines to send off the real Chamont to arrange an exchange of prisoners, Paulo for the supposed Chamont. But Pacue, the page, knows the secret. The two French prisoners meet the count and his daughters. Phoenixella is taken with Gasper, Aurelia with Chamont.

Scene 2: Pacue and Finio, the pages, practice their steps to the admiration and edification of Onion.

Scene 3: Parting of Chamont from Camillo. The former promises to return on the day set and redeem his friend.

Scene 4: Onion's love-lunes. He gets Juniper's aid.

Scene 5: Angelo tries to woo Rachel away from the memory of Paulo. Onion and Juniper interrupt. Onion's wooing. The return of Jaques, who drives Juniper off, while Onion unespied hides in a tree, whence he later sees Jaques unearth his treasure, gloat over it, replace it, and depart. Onion and Juniper run off with Jaques gold.

Scene 6: Pacue has revealed the secret of the identity of Camillo. Count Ferneze accuses Maximilian of being a party to the plot. They quarrel

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ACT V.

Scene 1: Angelo gets Christophero to lure Jaques away from home by dropping gold pieces as he departs and calling to Jaques to follow. Whereupon Angelo gets Rachel to follow him on the pretext of a message from Paulo summoning her. Jaques returns and discovers his loss of both gold and daughter.

Scene 2: Juniper and Onion, roistering, are spending their loot and setting up as gentlemen. They are baited by the pages.

Scene 3: Angelo woos Rachel, in vain. Paulo returning with Chamont comes upon them, rescues Rachel, and discovers Angelo's treachery, whom, however, he soon pardons.

Scene 4: Camillo is condemned to execution by Count Ferneze because Chamont has not returned at the hour appointed. Execution is delayed by the irruption of Christophero clamoring for his lost love and of Jaques clamoring for his gold; the Count joins his clamors for his lost son to theirs. The return of Paulo is announced to the Count. They enter. Reunion and explanations. Discovery Scene: Chamont hears of the story of the long lost son and proves that Gasper is he. Phoenixella loses a lover but gains a brother.

Jaques demands justice. His story is forced from him, and the identity of Rachel with Isabel, the long lost sister of Chamont, is established. Paulo receives her hand, while Chamont receives Aurelia. Onion and Juniper are sent to punishment. Maximilian epiloguizes.

F. I. C.

THE REPRODUCTION OF ELIZABETHAN PLAYS

in imitation of the original manner of staging, chiefly at the colleges and in the hands of amateurs, has become an increasing practice in recent years. It is believed that the present is the first public performance of this sort in Chicago, but at Harvard, Yale, Wellesley, Bryn Mawr, in London, and elsewhere, as well as in the West at Madison and at Indianapolis, such performances have been seen,—in several of these places as an annual custom.

The Elizabethan Stage Society of London in recent years has brought out Marlowe's *Faustus*, *Arden of Feversham*, a portion of *Edward III*, Shakspeare's *Tempest* in the original form at the Mansion House, Middleton's *The Spanish Gipsy*, and the morality of *Everyman*. In America the following have been seen (our list is incomplete and subject to correction): At Harvard, Ben Jonson's *Epicoene, or the Silent Woman*, Dekker's *The Shoemaker's Holiday*, Fletcher's *The Maid in the Mill*, Fletcher and Massinger's *The Elder Brother*, Heywood's *Fortune by Land and Sea*, and others,—although many of these have been private performances.

At Tuft's College, *The First Shepherd's Play* in the Towneley Cycle of mystery plays; also Milton's *Comus*.

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At Yale *The Secunda Pagina Pastorum*, Ralph Roister Doister, Heywood's *Fair Maid of the West*, and one or two plays of a later period.

At Bryn Mawr Peele's *The Arraignment of Paris*, and parts of various plays.

At Mt. Holyoke *The Arraignment of Paris*, Fletcher's *Faithful Shepherdess* (adapted), and the Noah pageant in the Towneley series.

At Smith College and at Wellesley College annual performances of Shakspearean plays,—usually an out-door comedy. At Wellesley also the morality-play of *The Marriage of Wit and Science*, Lily's *Campospe*, and Fletcher's *Knight of the Burning Pestle*.

At Butler College *The Shoemaker's Holiday*.

At the University of Cincinnati *The Knight of the Burning Pestle*.

Other performances, doubtless a considerable number in all, have been given at other places and by various private clubs,—such as The Tavern Club of Boston, which has acted the morality of *Nice Wanton*, and other plays.

A few of the old plays, such as Jonson's *Every Man in His Humor*, Massinger's *A New Way to Pay Old Debts*, and Webster's *The Duchess of Malfi* have been presented on the public stage during the past century, but of course not in the original manner.

Many others are equally available and should be given. Such as Kyd's *Spanish Tragedy*, a rattling specimen of Elizabethan melodrama; Fletcher's *Two Noble Kinsmen*, full of fine declamation and romantic effects; Day's *Humor Out of Breath*, sparkling, lively, romantic comedy; Webster's *Love's Graduate*, Fletcher's *Spanish Curate*, and *The Chances*, Randolph's *Amyntas*, Field's *Woman is a Weather Cock*, Ford's *Perkin Warbeck*, Dekker's *Old Fortunatus*, and Heywood's *Woman Killed With Kindness*. If the expense could be met, most interesting of all perhaps would be the reproduction of an Elizabethan masque,—a performance which in scenic effects would not be altogether unlike a modern opera or fairy spectacle.



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Braun, "Civitates Orbis Terrarum," 1572.

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A TWENTIETH CENTURY AMERICAN AT THE THEATER OF ELIZABETH.

How it happened that I, an American of the twentieth century, found myself set down in St. Paul's church, London, in the year 1599 is a matter of no consequence now—there I was, in an uncomfortable, tightly-fitting suit of modest color, such as the majority of my companions were wearing, but with the thoughts and speech of a Chicago citizen. St. Paul's was a sight—it looked more like a railway station than anything else. Crowds of people thronged through the aisles, not to worship—no, indeed—anything rather than that. Merchants were making bargains, friends were keeping appointments. Servingmen, waiting for a possible employer, stood beside bills they had stuck up setting forth their virtues; up and down the middle aisles, where all could see them, strutted in rich silk suits the young swells, perfumed and bejeweled, and with their hair curled and scented; they looked like gay young roosters ruffling before the crowd of barnyard inhabitants.

As I stood gawking about like a countryman on State street, a well-dressed young man affably saluted me, and, though at first I had great difficulty in understanding him, we were soon in a friendly conversation; when he discovered that I was a stranger he proposed that I accompany him to dinner and then to a play.

We passed out of the church into the yard where the book-sellers' stalls swarmed. The streets were narrow and crooked and, tho' paved, dirtier than Chicago's. Worse than that, there were no sidewalks. When we met a young nobleman or a swaggering soldier we had to step out from the wall into the center of the street, where the mud was deeper; when we met a person lower in rank than we he had to give us the wall. Rotting garbage lay in piles in the road, and once we nearly were drenched with the slop a maid was throwing from an upper window. The houses stood close to the road, and had generally a store beneath, while above the family of the merchant lived.

After the dinner at the "ordinary," as my companion called the restaurant we went to, he told me we should have to hurry as the play began at two. As I found out later this was no matinee either, but all performances were in the daytime except those given at feasts, at the palace or some nobleman's house. As we went along my attention was called to the various posts along the road on which were put up little bills, with no loud pictures with glaring colors such as I remembered only too well, but only mild little advertisements of the plays of the day. As we approached the river

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the crowds increased, and when we reached the bank we had some difficulty in finding a boatman to take us across. As we stood on the quay I noticed one of these bills which announced the "Merchant of Venice" at the Globe theater. That settled where we were to go, for I remembered how Irving did it, and I wanted to compare the old and the new. As we crossed the river I was shown the Tower, St. Paul's and the new Blackfriars theater behind me, while on the "bank side" where we were going I could see various queer octagonal and round buildings sticking up among the trees. My acquaintance explained to me that so many of the theaters were over here because the city government was opposed to plays and was always interfering. Many of the companies, therefore, played just outside the city limits. For the same reason all the evil characters of the town lived there—as in our "Bad Lands." As we crossed the river we passed many swans swimming about and many boatmen, who, as they went up or down, cried out "Westward Ho"; "Eastward Ho."

The theater stood close to the bank. There was a great crowd rushing in at the doors, and we joined the throng. At first I could not understand a very strong odor, but I was told that it came from the "bearbaiting" house near by, which was as popular as vaudeville is with us, and drew tremendous crowds. The theater building was a big octagonal tower, with only two little doors, and into these the crowd were pouring as fast as men with boxes held out would let them. Up on top of the building were stuck three little huts, from one of which a flag hung—to indicate that there was to be a play that day. As we stood waiting a man blew a trumpet from this turret and the crush became all the worse, for this meant that the play was about to begin. All this information from my friend. I expected we should get tickets, but instead we simply put a penny each in the doorkeeper's box and then found ourselves in a narrow passage which finally opened into a large, round, open place. I was never more surprised. We were close beside the stage, which was nothing but a big bare platform which was covered with rushes and jutted out into the middle of the pit. The pit itself had no floor but the hard packed earth and no roof but the sky. It was nearly full of dirty, swearing, fighting apprentices and the coarsest kind of laboring men. They were eating nuts and apples while they waited for the play to begin, and making coarse jests on each other and the people about. I was tired and looked about for a seat, but there was none. All in the pit had to stand throughout the play. That was too much for me, so we went up a flight of stairs, paying another penny at the foot, and then,

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after paying ten pence, I think it was, we went into a box, where there were seats at least. This box was in the first tier of galleries; there were three, one above the other, and *projecting*, not receding, as to-day.

After we were comfortably seated I had a chance to look around. They completely surrounded the pit with its swearing multitude. I could well understand why all the dramatists, Shakespeare included, hated the mob, and why the pit is in England often still considered to be an undesirable place to sit. The stage consisted of a projecting platform, but with an iron fence around it to keep the mob off; behind the platform was a curtain and above a balcony. Over the whole, and reaching out part way over the front stage, was a roof supported by two pillars, above which again were the little turrets. My friend explained that in many plays there were characters, gods, goddesses, etc., who were supposed to ascend to heaven—these turrets were what they ascended into.

The stage was nearly full of people when we entered, and I fancied that the play must have begun. But they were only spectators—some poorly dressed, who were dramatists and so given free admission, or stenographers there to copy the play for some pirate publishers; some magnificently attired—my young fops of the morning, but in different suits, who sat or lay on the stage in a posture best suited to display their clothes and their figures. All of them were smoking—and there were few women to complain, I noted. My friend said that very few women of the better classes ever attended this theater.

I wondered how these people got in upon the stage, but I learned that they came through the dressing-room of the actors. The actors and audience both objected very much, but there was no help for it; then I remembered that I had read years before—or should I say after—that the custom was not abolished till after the Restoration, when it was forbidden by law.

As we sat waiting for the play, fruits, pamphlets, ballads, etc., were all offered to us for purchase, but no ushers came with programmes. Then for the first time I saw the use of some placards on the stage. On one pillar hung the title, "The Merchant of Venice"; on the other—the scene of the main action—"Venice." This was not to take the place of scenery, but of playbills.

Presently the orchestra, a large one of ten pieces—the best in London I was told—began to play; but they were not in front of the stage—as how could they be among the crowd—but up in the second row of boxes close to the stage. Then a man appeared in the turret and blew a call with his trumpet; immediately the cur-

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tains parted enough to allow an actor to appear, clad in a long black cloak and with a wreath on his head, who spoke the prologue. This quieted the crowd so that when Antonio entered with his friends all could hear him.

The scene was played before the closed curtains; this at first seemed odd, but one soon perceived that the scene was some public place in Venice, and that was all one needed to know. The costumes of the actors were extremely handsome and rich; my companion told me that the players bought many of them from the servants of great lords, who gave them to their men as perquisites. Perhaps you imagine that without scenery the stage must have seemed empty and uninteresting, but actually it was not, for the crowd of noblemen gave it life and color. The actors stood right amongst them, so close that now and then a fop would reach out to feel the quality of Antonio's or Bassanio's suit.

The second scene, in Portia's house, was most surprising to me. The curtains slowly parted and, behold, a little room. There were chairs standing about—a table in one corner and the rear of the stage covered by a hanging curtain or arras, on which were painted faces and proverbs. Indeed it was a very good reproduction of an Elizabethan room. But more surprising were the actors—Portia and Nerissa were handsome young boys. At once I asked my friend why they were not women, but he laughed at the suggestion and said that the boys did a thousand times better. Then I remembered to have read that the first actresses were hooted off the stage, and that for many years men were thought to play the female parts much better than women.

At the end of the scene the curtain closed and again we were in Venice. You see there were never any waits for the changing of scenery, and the scenery was always subordinate to the players. Here, too, I understood why so many of Shakespeare's scenes close with an "exeunt." That was the only way to get people off the front stage. In Elizabethan plays one could not end with a situation, as ours do.

This third scene introduced Shylock—the great Burbage, who played all the great parts of Shakespeare's plays. And here I noted another curious thing—how the audience took part in the play; they cheered or they hissed as the feeling seized them. If any actor displeased them they pelted him with nuts and apple cores. So you can imagine how Burbage had to play—to hold this rough mob in check. Some of the actors, my companion said, prevailed by bellowing, and ranting, but the Lord Chamberlain's company, who played here, avoided such methods.

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ARGUMENTS OF THE "CAPTIVI" and "AULULARIA" OF PLAUTUS, ON WHICH JONSON FOUNDED HIS PLOT.

Hegio, a wealthy native of Aetolia, had two sons, one of which was stolen by a slave when four years old, and being carried away to Elis, was sold there; the father being unable for many years to learn what has become of him. A war having commenced between the Eleans and the Aetolians, Philopolemus, the other son of Hegio, is taken prisoner by the Eleans. The Aetolians having taken many Elean prisoners, Hegio commences to traffic in captives, with the view of thereby redeeming his son from the Eleans, in exchange for some prisoner of rank. At this conjuncture the play commences. Among the captives whom Hegio has purchased, Philocrates is one, having been taken prisoner, together with his servant, Tyndarus. With the object of deceiving Hegio, Philocrates and Tyndarus change their clothes, and having exchanged names as well, Philocrates pretends to be the servant of Tyndarus. Hegio being desirous to procure the exchange of his son, Philocrates (in the character of the servant of his fellow-captive), is sent to Elis for that purpose. After his departure Aristophontes, another captive, accidentally puts Hegio in the way of discovering the manner in which he has been deceived. On this, the old man, losing all hope of obtaining the liberation of his son, sends Tyndarus in chains to the stone-quarries. Shortly after, Philocrates returns, and brings with him Philopolemus, the son of Hegio, and Stalagmus, the runaway slave, that had stolen his other son. It is then discovered that Stalagmus had sold the child to the father of Philocrates, and that he

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is no other than Tyndarus, the slave; on which, Tyndarus is sent for, and is informed that he is the lost son of Hegio. Stalagmus is then condemned to the chains from which Tyndarus is liberated.

THE AULULARIA.

Euclio, a miserly old Athenian, has a daughter named Phaedra, who has been injured by a young man named Lyconides, but is ignorant from whom she has received the injury. Lyconides has an uncle named Megadorus, who, being ignorant of these circumstances, determines to ask Phaedra of her father, in marriage for himself. Euclio has discovered a pot of gold in his house which he watches with the greatest anxiety. In the meantime, Megadorus asks his daughter in marriage, and his proposal is accepted; and while preparations are making for the nuptials, Euclio conceals his treasure, first in one place and then in another. Strobilus, the servant of Lyconides, watches his movements, and, having discovered it, carries off the treasure. While Euclio is lamenting his loss, Lyconides accosts him, with the view of confessing the injury he has offered his daughter, and of announcing to him that his uncle, Megadorus, has cancelled his agreement to marry her, in favor of himself. Euclio at first thinks that he has come to confess the robbery of the treasure. After much parleying, his mistake is rectified, and the matter is explained; on which Lyconides forces Strobilus to confess the theft; and (although the rest of the play in its original form is lost) we learn from the acrostic argument that Strobilus gives up the treasure, and Lyconides marries the daughter of Euclio, and receives the gold for a marriage portion.

STAGE DIRECTIONS IN ELIZABETHAN PLAYS often help us to understand the peculiar conditions of the theatre of the age of Jonson. A few specimens from various sources are given below:

Enter Brachiano's ghost, in his leather cassock and breeches, and boots; in his hand a pot of lily-flowers, with a skull in 't.

[Webster's *The White Devil*.

Let the trumpet leave sounding and let the Herald speak, and Clytemnestra speak over the wall.—[Horestes.

*After you have sounded thrice let Venus be let down from the top of the stage. * * * Let there be a brazen head set in the middle of the place behind the stage out of which cast flames of fire; drums rumble within. * * **

Exit Venus, or if you can conveniently let a chair come down from the top of the stage and draw her up.

[Greene's *Alphonsus*.

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*Enter a woman with a shoulder of mutton on a spit, and a devil. * * **

*Enter a devil and carry [away] Bungay on his backe. * * **

*Here Bungay conjures and the tree appears with the dragon shooting fire. Hercules begins to break the branches. Exit the Spirit with the tree. * * **

*Enter Friar Bacon drawing the curtain with a white stick, a book in his hand and a lampe lighted by him, and the brazen Head. * * **

He falls asleep, knocks his head against the post, wakes, thinks the head has spoken.

*Here the Head speaks and a lightning flasheth forth and a hand appears that breaketh down the Head with a hammer. * * **

Exeunt the devil roaring [with Miles on his back] because Miles has spurred him with a will.

[Greene's Friar Bacon and Friar Bungay.]

*Enter, brought in by an angel, Oseas the prophet and set down over the stage in a throne. * * **

"Shut close these curtains straight and shadow me." They draw the curtain.

"The Magi with their staves beat the ground and from under the same riseth a brave arbor. Lightning and thunder."

A flame of fire appeareth from beneath and Radagon is swallowed [up].

Jonah the Prophet is cast out of the whale's belly upon the stage.

A hand from out a cloud threatneth with a burning sword.

[Lodge, etc., Looking Glass for London.]

Sounding the music, there rose three fairies from under the stage appparelled accordingly with snakes and flames about their black hair and garments.

[Misfortunes of Arthur.]

Enter to the well for water. A head comes up with ears of corn and she combs them in her lap. A second head comes up full of gold, which she combs into her lap. [Peele, Old Wives' Tale.]

Thunder and lightning. Jupiter descends in a cloud.

Juno and Iris descend from the heavens.

Jupiter appears in his glory under a rainbow.

Enter Pluto, his chariot drawn in by devils.

Mercury flies from above.

Earth rises from under the stage.

Enter Semele, drawn out in her bed.

Thunder, lightnings. Jupiter descends in his maiesty, his Thunderbolt burning.

As he touches the bed it fires and all flies up. Jupiter taking up the infant speakes as he ascends in his cloud.

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Hercules sinks himself; flashes of fire; the devils appear at every corner of the stage with several fire-works; fire-works all over the house.
[Heywood, *Silver Age* [a masque].

SCRAPS FROM OLD PLAYS, ILLUSTRATIVE OF THE STAGE.

Somebody

Once pickt a pocket in this Play-house yard,
Was hoisted on the stage, and sham'd about it.

[Anon., *Nobody and Somebody*, c. 1592.

Sir Maurice Lacy. Is there ought else to be demanded?

Anne. Yes, sir; mine own doctor,
French and Italian cooks, musicians, songsters,
And a chaplain that must preach to please my fancy;
A friend at court to place me at a masque;
The private box ta'en up at a new play.
For me and my retinue; a fresh habit,
Of a fashion never seen before, to draw
The gallants' eyes, that sit on the stage, upon me;
Some decayed lady for my parasite, to flatter me and rail at
other madams;
And there ends my ambition.

[Massinger, *The City Madam*, c. 1632.

I am on the stage,
And if now, in the scene imposed upon me,
So full of change—nay, a mere labyrinth
Of politic windings—I show not myself
A Protean actor, varying every shape
With the occasion, it will hardly poise
The expectation.

* * * * *

Where lies the scene now?

Though the hangings of the stage were congealed gore,
The chorus flinty executioners,
And the spectators, if it could be, more
Inhuman than Flaminius, the cue given,
The principal actor's ready.

[Massinger, *Believe as You List*, 1631.

Well done, Balthazar; hang up the title.
Our scene is Rhodes; what, is your beard on?

[Kyd, *Spanish Tragedy*, 1594.

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I'll stand here
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[Heywood, *English Traveller*.

(In *Cambises* when a man is wounded
"A little bag of vinegar is prickt" for blood.)
Now draw the curtain for our scene is done.
[*Tancred and Gismund*.

The faces in the hangings and they [the spectators] beheld alike.
[Jonson, *New Inn*.

GALLANTS SITTING UPON THE STAGE.

Enter W. Sly, a Tire-man following him with a stool.

Tire-man. Sir, the gentlemen will be angry if you sit here.

Sly. Why, we may sit upon the stage at the private house.
Thou dost not take me for a country gentleman, dost? Dost think
I fear hissing? I'll hold my life thou tookest me for one of the
players.

Tire-man. No, sir.

Sly. By God's lid, if you had, I would have given you but six-
pence for your stool. Let them that have stale suits sit in the gal-
leries. Hiss at me! He that will be laughed out of a tavern or an
ordinary shall seldom feed well or be drunk in good company.—
Where's Harry Condell, Dick Burbadge, and William Sly? Let me
speak with some of them.

Tire-man. An't please you to go in, sir, you may.

Sly. I tell you, no; I am one that hath seen this play often,
and can give them intelligence for their action; I have most of the
jests here in my tablebook.

(*Enter Sinklo.*)

Sinklo. Save you, coz!

Sly. O, cousin, come, you shall sit between my legs here.

Sinklo. No, indeed, cousin; the audience then will take me
for a viol-de-gambo, and think that you play upon me.

[Marston, *The Malcontent*.

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AN INTERIOR VIEW OF A THEATRE IN THE TIME OF SHAKESPEARE.
THE SWAN THEATRE, 1596. [p. 286.]

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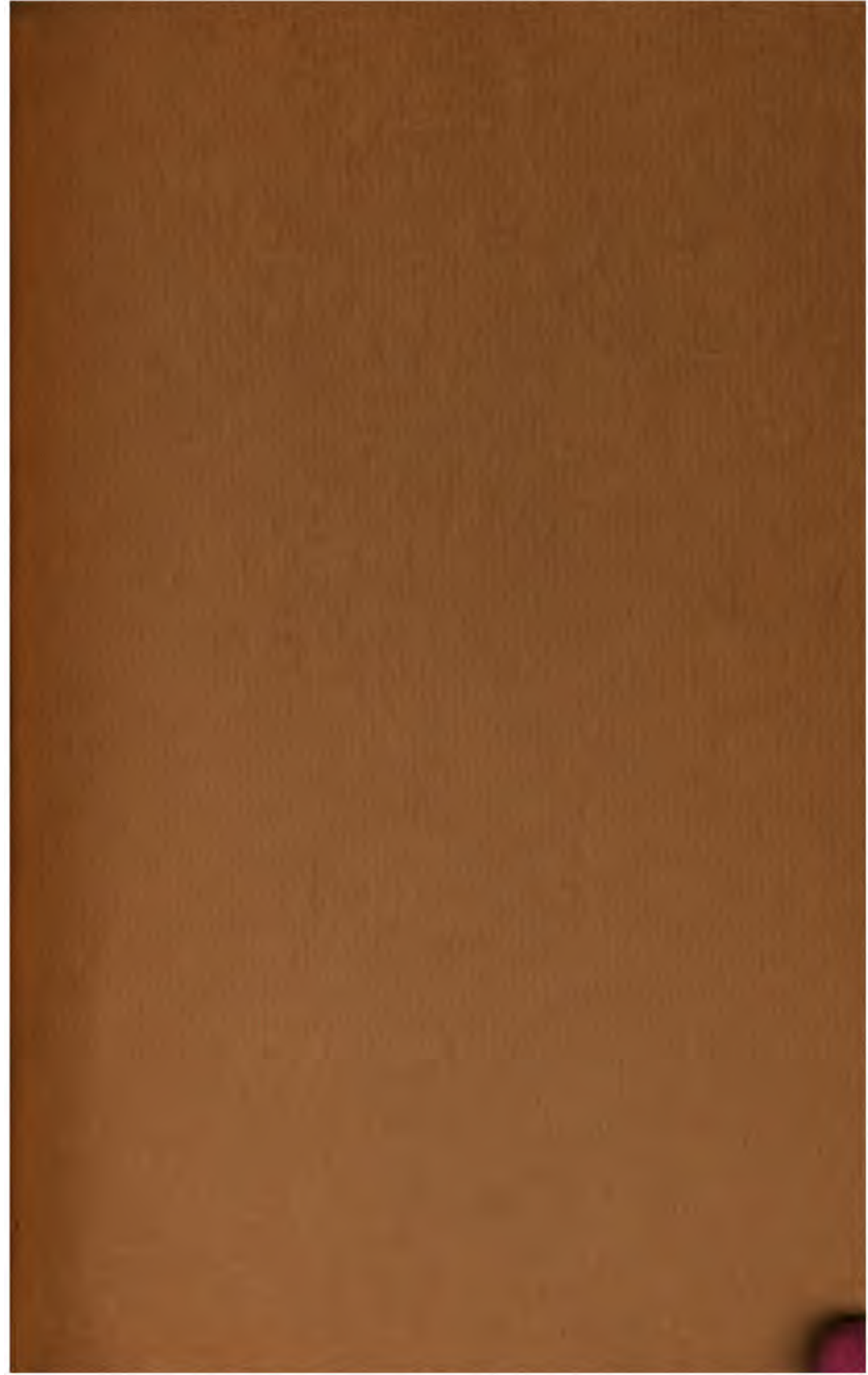
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